

**FULL EQIA WILL BE CARRIED OUT BEFORE THE AWARDING OF THE GRANTS  
AND WILL BROUGH BACK TO CABINET IN DEC**

**APPENDIX E**

**Bristol City Council Equality Impact Assessment Form**

(Please refer to the Equality Impact Assessment guidance when completing this form)



Name of proposal	Culture Investment Programme
Directorate and Service Area	Place – Bristol Culture
Name of Lead Officer	

**Step 1: What is the proposal?**

Please explain your proposal in Plain English, avoiding acronyms and jargon. This section should explain how the proposal will impact service users, staff and/or the wider community.

**1.1 What is the proposal?**

Bristol City Council supports cultural organisations and projects with grant funding. Currently this is through Key Arts Provider (KAP) grants for larger organisations over 3 years, Creative Seed Funding of up to £3k for projects in 1 year and Community Festival Fund for up to £2k for community events within the funding year.

There is a cut in the overall budget for these cultural investment grants from £1,012,000 to £825,690 for 2018-21 and another reduction in investment 2021-22 to £639,690.

To enable organisations to best manage these cuts and encourage them to be less reliant on local authority investment, as well as supporting a strong and innovative arts and cultural sector to develop, the funding will be changed to three new funds:

Openness – 4 year funding of a maximum of 5% of turnover

Imagination – 2 year funding of between £5k-£40k per annum

Originator – 1 year funding of up to £5k

These will be open to arts and cultural organisations (smaller fund also open to individuals), and sessions will be run to ensure the changes are well advertised and workshop sessions on key areas to maximise the chance of your bid run to support organisations eg on finance and budgets. An optional expression of interest stage will be included in the smaller Originators fund to ensure that organisations or individuals who have limited experience in applying for funding are given additional advice to enable them to put in a bid that meets the requirements to be considered

The new funding streams are being developed following consultation on proposed changes with the DIY Arts Network, made up of a range of arts organisations and artists in the city including Watershed, The Island, Creative Youth Network and Knowle West Media Centre and Bristol Festivals, an organisation that represents festivals and events in the city with members including St Pauls Carnival, the Balloon Fiesta, Pride and Redfest.

The three aims and their objectives are:

**1. Developing Bristol's reputation as one of the UK's leading cultural cities**

- a. Support artistic excellence, ambition and innovation
- b. Encourage collaborations between Bristol based organisations and communities
- c. Develop learning and career pathways within the cultural sector
- d. Support development and reform of organisations to ensure resilience
- e. Contribute to the economic vitality of the city
- f. Increase national and/or international standing e.g. touring work or partnership projects

**2. Advancing diversity and equality in arts and culture**

- a. Artistic Programme and Talent development – encourage diversity and fair selection
- b. Ensure cultural audiences are representative of the City – address barriers and limit them
- c. Supporting and enabling diverse cultural activity and art forms – individuals and organisations
- d. Sector Leadership – Governance, staff and volunteers (Equality and Diversity policy in place or in development)
- e. Have strong and well-resourced evaluation and data collection processes
- f. Enable learning and sharing between sector organisations

**3. Support the delivery of Bristol City Councils wider Corporate Strategy**

- a. Improving wellbeing and health through arts and culture
- b. Demonstrate the impact of arts and culture on priority groups
- c. Increase participation in arts and culture in areas with limited cultural activity
- d. Demonstrate the cultural sectors impact on other council priorities
- e. Prove organisations are environmentally and socially responsible

Applicants will need to meet all the aims, but it will vary how many objectives

under each aim they must meet depending on the grant they go for. The larger the grant, the more objectives they must meet. The overall vision for all the funding is to make arts and culture accessible for all.

We held a briefing event in April to which all organisations who have previously applied to the three current funds were invited, as well as generally advertised through social media. 75 people attended and the information was also circulated to individuals and organisations that got in touch.

When the three funds are finalised and criteria set and signed off, a launch event will be held with a number of sessions to support people with the new process eg getting set up on ProContract to apply for the two larger funds. There will be nearly 8 weeks for organisations to apply.

The smaller fund – Originators – 1 yr funding will open later. In the timeline anything related to Originators is in italics. Again, there will be approximately 8 weeks for people to apply.

The provisional timeline for this is:

- 11<sup>th</sup> July: Launch new funds/launch event
- 12<sup>th</sup> July: Open for applications for Openness (4yr fund) and Imagination (2yr fund)
- 12<sup>th</sup> September: Deadline for applications to be submitted on ProContract (4yr & 2 yr)
- *15<sup>th</sup> September: Originators open for applications (1 yr fund) and EOI*
- 22<sup>nd</sup> September: Deadline for release of applications to relevant officers (following finance and any required processing in procurement)
- *22<sup>nd</sup> September: Originators EOI deadline*
- 12<sup>th</sup> October: update report to SLT
- 17<sup>th</sup> October: SLT
- w/c 23<sup>rd</sup> October: Stage 2 cross party receive officer recommendation report and applications to read
- w/c 30<sup>th</sup> Oct: Stage 2 panel, decision by Friday 3<sup>rd</sup> Nov
- 3<sup>rd</sup> November: deadline for appendix with orgs recommended for funding
- 9<sup>th</sup> November: draft Cabinet report & exec summary
- *15<sup>th</sup> November: deadline for Originators applications*
- 27<sup>th</sup> November: report to cabinet/public document – those proposing to fund informed (and is subject to Cabinet approval)
- 5<sup>th</sup> December: Cabinet
- 12<sup>th</sup> December: 5 day post Cabinet decision/public release that these organisations being funded

The change of the funding to create a ‘mid-way’ 2 year Imagination fund means that organisations that have not previously been able to get regular funding to support their work/projects/events other than applying year on year, will be able to get a bit more stability in their planning. Both the smaller

Originators and the two year Imagination are also for higher levels of funding than is currently available to smaller organisations. Those that apply to the smaller funds (Community Festival Fund and Creative Seed) tend to be community events and artists. The applications will score higher if they are based in or work in areas with multiple indices of deprivation in the city, include programmes of access to work in the cultural industries, and support partnership working and skills sharing. The key focus of the funding is to make culture accessible for all which will be throughout the scoring process and criteria.

## **Step 2: What information do we have?**

Decisions must be evidence-based, and involve people with protected characteristics that could be affected. Please use this section to demonstrate understanding of who could be affected by the proposal.

### **2.1 What data or evidence is there which tells us who is, or could be affected?**

Arts & culture (which includes events) reach a wide range of people in a way that many other approaches can't. They're fun and accessible, often without language barriers and when run by competent organisations, offer a simple way for people to be empowered and directly involved in activity and their community.

The current funding streams require applicants to detail who they will be working with and on what projects, this is then evidenced either at the end of the funding for the 1 year grants and quarterly for the larger funding.

Core objectives in both the Creative Seed and Community Festival Fund (the 1 year funding) are around accessibility. As such in 17/18 the Creative Seed fund is supporting 13 projects which include the development of a dance programme working with younger people around mental health (Creed of Youth), intergenerational story project with female family members in Fishponds and Knowle West (Grandmothers Footsteps), a young-people led photographic project focussing on mental health awareness (Rising Arts Agency) and a poetry project with people with learning disabilities with the multi-ability Misfits Theatre Company.

Community Festival & Events Fund focuses on community celebration and in 17/18 has funded Bristol Pride, Diversity Month at Zion, Islamic Cultural Fayre

and Jamaican Independence Celebrations. All of these events as well as the other 12 funded projects are open to all. The other 12 events whilst not directly targeted specific groups with protected characteristics are predominantly in areas of multiple deprivation which tend to have lower levels of easily accessible arts or cultural activity in them.

The Key Arts Provider stream supports larger organisations some of which core work is promoting artistic and cultural activity of certain groups with protected characteristics such as St Pauls Carnival and the Asian Arts Agency, and others which have it built into their project planning outreach projects such as Travelling Light running an intergenerational story project and setting up a community festival in the city to bring the diverse community of Barton Hill together in celebration, Cirque Bijou improving accessibility in circus through their partnership company Extraordinary Bodies which is a circus troupe and company of disabled and non-disabled performers, and organisations including Watershed and Bristol Old Vic working towards improved equalities and accessibility within their organisations with improved ways into working with them .

The funding objectives and requirements for all the grants recognise that social exclusion and poverty are also areas that need to be addressed. This is in addition to the minimum requirements of ensuring people with protected characteristics are considered and involved in meaningful and realistically deliverable ways.

## 2.2 Who is missing? Are there any gaps in the data?

All of the funds require evaluations and that data is collected around the groups that the funded work reaches. However, some of the funds are limited in relation to the level of feedback that can be requested so it is an overview by the organisers – for example, if you are awarded £1,500 grant towards your free outdoor event, you may not have specific people on site to manage feedback surveys in the budget (a small event costs are usually around £5,000 minimum)

Therefore whilst we have data from evaluations, they are often based on the estimates of the organisers/recipients, especially for the smaller funds.

Part of the development of the new funds is a review of the evaluation process which we are working with the museums User Researcher to make as simple as possible for the organisations to complete, as well as tying in with the

museums collection methods to be able to illustrate who the work the funding supported has involved or been seen by.

2.3 How have we involved, or will we involve, communities and groups that could be affected?

The level of funding is increasing in the smaller grants, and the start of a 2 year Imagination grant means there is a stepping stone towards longer-term funding, either from Bristol City Council – but they are also being aligned with the Arts Council England processes – so from external funding bodies.

There will be a number of workshops to support organisations and individuals with writing stronger bids, evaluation and finance which will be promoted through the mailing lists we have from organisations who have applied before, BCC communities and neighbourhood team, the BCC press team and the Arts & Events team social media accounts.

The processes and guidance on applying are being developed with the support of Voscur who worked with the neighbourhoods team in developing the Bristol Impact Fund.

### **Step 3: Who might the proposal impact?**

Analysis of impacts on people with protected characteristics must be rigorous. Please demonstrate your analysis of any impacts in this section, referring to all of the equalities groups as defined in the Equality Act 2010.

3.1 Does the proposal have any potentially adverse impacts on people with protected characteristics?

The overall reduction in funding means that less can be funded, to mitigate this it has been front loaded into the smaller funds to support innovative and smaller organisations or projects. Less money for the larger organisations means that they will deliver less, this may impact on priority groups if outreach is reduced. However, as the criteria of the fund is focussed on accessibility, all those who are successful will have to meet a baseline standard.

Larger cultural organisations won't be able to apply for as much funding as there isn't as much money available. This may mean they need to increase ticket prices or reduce the outreach work they do (which is often with priority groups and/or in areas of multiple deprivation)

### 3.2 Can these impacts be mitigated or justified? If so, how?

The way the effects of less funding are being mitigated are to ensure accessibility is throughout the criteria and requirements for the funding, the front-loading of the grants and creation of an additional 2 year fund, so those applying for smaller grants are more likely to receive them.

Community organisations apply year on year for local events that support cohesion. These have always scored higher so therefore been more likely to have been funded if they are in areas of multiple deprivation and/or without much cultural activity. The new funding will embed these requirements further across ALL the funding streams. Organisations that have applied year on year will be able to apply for 2 year funding and for much more money than in previous years – for example, the Islamic Cultural Fayre in Eastville Park – a community event with funfair, football, stalls etc for the whole community but planned in a culturally sensitive way (eg halal stalls) and to support wider community awareness of traditional Islamic crafts and skills has been supported annually through the community festival fund, generally with the maximum of £2k. A number of other community events such as Southmead Festival, Love Lockleaze and Redfest have also been regularly funded. However they would all now be able to either apply for £5k year on year, or go for the 2 year funding of between £5-40k each year allowing them to do more development work and know they have cash flow to support their programmes.

### 3.3 Does the proposal create any benefits for people with protected characteristics?

The new criteria makes accessibility a focus throughout. Bids will score higher – and therefore be more likely to be funded – the more they meet and the more realistic their plans are to deliver them. For larger organisations who meet all, and for smaller bids who much reach some of, it is throughout the programme for audiences, the way the organisation recruits and offers opportunities, organisational focus on equalities and diversity through their policies, and being representative of Bristol's population.

### 3.4 Can they be maximised? If so, how?

These will be maximised through the evaluation process of the bids where the panel will assess the spread and diversity of the funded programme also balances these aims.

Organisations and individuals will be offered additional support to reach these objectives in their applications, and monitored and supported throughout their

funding to ensure that they are – and if not – where realistic, supported to achieve them by the Arts & Events Team.
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#### **Step 4: So what?**

The Equality Impact Assessment must be able to influence the proposal and decision. This section asks how your understanding of impacts on people with protected characteristics has influenced your proposal, and how the findings of your Equality Impact Assessment can be measured going forward.

4.1 How has the equality impact assessment informed or changed the proposal?
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All of the accessibility aims are deliverable throughout the funding proposal, and was a key aim prior to the EqIA – however this is useful in clarifying the aims and what the outcome would look like for a quality application to detail what they would deliver.
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4.2 What actions have been identified going forward?
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4.3 How will the impact of your proposal and actions be measured moving forward?
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Service Director Sign-Off:
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Equalities Officer Sign Off:
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Date:
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Date:
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